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KUNKEL'S Musical Review

APRIL, 1903

Vol. 26

Whole No. 297

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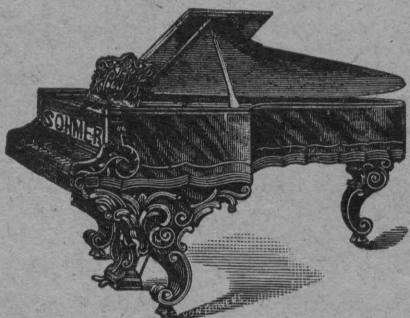
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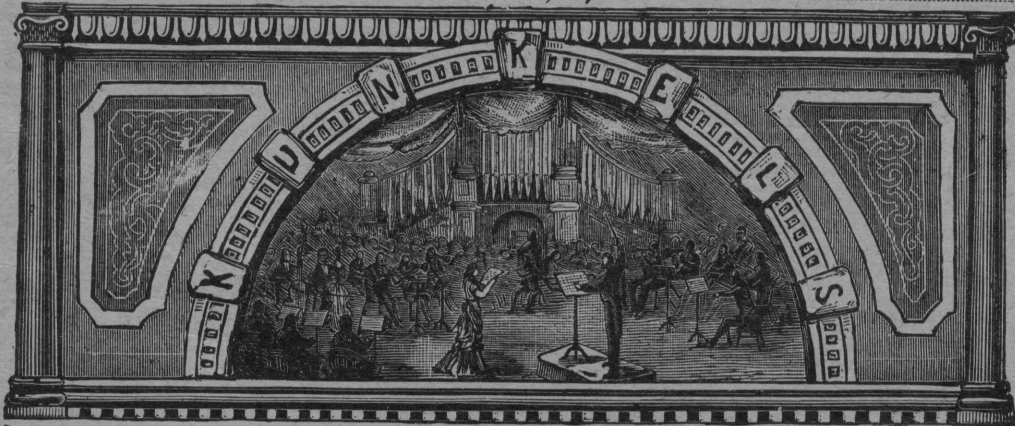
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APRIL, 1903.

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Vol. 27

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HINTS ON TEACHING.

There are two kinds of teaching which have not yet fully yielded themselves to pedagogical methods, namely, Sunday School teaching and music teaching. Here the hit-or-miss style of teaching is still largely in vogue. But it is a matter for rejoicing that in both there are signs of awakening. There is a deep-seated, mighty movement going on which seeks to establish music teaching on a truly scientific and pedagogical foundation. The time is not far distant when every teacher of instrumental or vocal music will be required to know pedagogy, psychology, physiology, acoustics, esthetics, and general literature in addition to technical knowledge of his subject. There must be normal schools for music teachers just as well as for public school teachers.

The great problem for the conscientious, honest music teacher is how to secure the best results from the time, labor and money spent by the pupils in the effort to acquire a musical education. To this end the work of instruction must settle down on a basis of pedagogical principles.

By pedagogical principles we mean fundamental truths which serve as a foundation of method in the art of teaching. They are not something distant, abstruse, and vague but are formulated from what we know of the human mind on the one hand and of the fund of truth with which humanity is to be educated on the other hand.

A method in pedagogy is a rational plan or a series of steps for effecting certain results in teaching. It is a definite way of proceeding for the attainment of a given end. Just as soon as we begin to establish our music work on right school principles and to conduct it according to scientific methods of pedagogy,

we shall realize vastly better results than we have hitherto attained.

It is not possible, and if it were possible, it would not be practicable, to formulate a code of pedagogical laws which are to hold for all teachers in all circumstances. The best pedagogy is that which the wide-awake teacher, guided by experience, will frame for himself on the basis of a true and practical psychology. Every teacher must have certain clearly defined, positive principles of teaching and study. These he will weave into a consistent and coherent system, which he will employ in his work, not for its own sake, but as a guide and help both to himself and to his pupils, in order to attain the best possible results.

Several things should be considered definitely settled in regard to music teaching. First of all, teaching music is both a science and an art, in just the same way that school teaching is a science and an art. As a science, it rests on psychological and rational principles; as an art, it is to be acquired by experience and careful, conscientious work. Not everybody who knows music is qualified to teach; only those can teach music successfully who have been properly trained in the art of teaching.

It sometimes happens that a person who has been trained in the science of pedagogy does not make a good teacher, but that is not the fault of the principles we advocate. One way or method of teaching is not as good as another; there is a right method and a wrong method. No method can be right which ignores the nature and laws of the human mind. From the psychological point of view, every true and right method must begin with the nature of mind.

If a man should undertake to practice medicine without a thorough knowledge of anatomy, physiology, materia medica, and the other subjects which belong to a professional training for the practice of the healing art, his act would be regarded as criminal and would be punished by the law. So, no one should be allowed to teach music who is not professionally qualified for that office. To experiment upon pupils musically, or morally, or intellectually, should be considered as reprehensible a thing as to experiment on the health and life of the body.

The public has a right to demand that the teachers of youth know their business before they begin to practice their art. We cannot afford to waste time, money and labor in

ruinous experiments. That person or society, or whatever agency it may be, that will succeed in creating a healthy public sentiment in this direction will do the musical world a lasting benefit.

COMPOSERS.

"Unfortunately the composers are, as a rule, worse than the critics. They follow indiscriminately a fashion, and transfer unhesitatingly the voluptuous accents of 'Tristan and Isolde's' love duet to a child's prayer, and the gorgeous pomp of Walhalla to a rustic idyll. The irreconcilableness of the two should be obvious, but it is not. A tyro should be able to understand that the simple can only be expressed by the simple, the naive by the naive, and the tranquil by the tranquil, not by the complex, the passionate, and the turbulent; nevertheless, the masters of the craft often fail to do so. There is nothing so common in our present-day music as illustrations of 'much ado about nothing.'"

Thus speaks the well-known Prof. Niecks. Speaking of Liszt, he continues:

"Liszt, unequaled as an experimentalist, has proved himself also a great discoverer. No one has been bolder in modulation and harmonic progression, and in the introduction of dissonance. His abandonment of the classical forms, and fashioning of new ones in accordance with the nature of the subjects, is not a whit less bold, nay, required even greater boldness. His pianoforte style must be allowed to be a creation of his own, and his orchestration abounds in miracles."

Concerning two other great innovators—Chopin and Wagner—Niecks remarks:

"Few realize how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: frequent employment of other modes than major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism, and the bolder use of dissonances, substitution of serpentine and twirling lines for straight ones, and of sophisticated for plain arpeggios, introduction of novel rhythmical formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence.

"But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focused the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art form, and has imposed this art form on a large portion of civilized society, and more or less influenced by them the practice of every composer and the taste of every lover of music."

METHINKS music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years, my chief endeavor

has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task if we desire not to leave the ear empty, or to disturb the simplicity of the noble cantabile with too much noise.—*Emanuel Bach.*

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OPERA AND SYMPHONIC MUSIC.

O Sig. Mascagni having been interrogated on the trend of the development in music and particularly if Wagnerian drama is the end of one period in the history of dramatic opera, or the beginning of a new period, replied:

"Wagner is not to be considered as the reformer of musical art. Pure music will develop along the line of harmony. Wagner was not able to be a harmonist in the proper sense of the term as he was overcome by the fascination of polyphony. Wagner was the radical reformer of the musical drama. When ignorant musical critics and dilettanti have been confuted by a blast of logic, the new composer will see clearly revealed before his eyes on the broad horizon of dramatic art the benefits of Wagnerian art, and then the true spirit of the composer, guided and made by certain new judgments, will return in triumph towards those pure sources of musical art and melody, the eternal and universal language of the soul. The wonderful work of Wagner will remain isolated in the history of art like a document which cannot be imitated, the expression of an idea whose realization has attained the highest possible perfection. But the music of Wagner does not destroy in any sense the great patrimony of melody which has been left us by the masters of music from Scarlatti down to Verdi. Nevertheless the reform which has been brought about by Wagner in musical drama destroys all the old formulas of melodramatic opera, and marks in the domain of the theatre the point of departure of a new and wonderful evolution."

Asked whether the future of symphonic music will be in the direction of program music or of pure music he said:

"Symphonic music is destined to progress to a brilliant future. The pertinacious boldness, the spasmodic curiosities praised by the critics will vanish rapidly before a refined public taste, only the good will remain, the good of all nations, and we shall see the power of music strengthened by developed technique. Then we shall hear, borne on all the winds, the popular songs of every country, and from everybody will be heard those expressions in the language of music of the joys, griefs, aspirations and marvels of the world. The sublime language of melody will become cosmopolitan, and will unite the world in a pure socialism. How then will it be possible to think of the puerility, the poverty of that kind of music which is called 'program music'? The nobility of the ideal will prevail against all by its fascinating power."

THE *London Musical News* has this anecdote of the great conductor: "On one occasion, when Von Buelow had to conduct an orchestral concert at which a piece written by an aristocratic amateur was to be performed, the composer requested permission to direct a rehearsal, and, on obtaining it, opened a parcel containing seventy pencils, which he handed to the members of the band, asking them to

mark his intentions in their parts as he would give them by word of mouth. Hans von Buelow noted this matter of detail, and left the hall. Presently he returned, also with a parcel, and, on resuming his place at the desk, gravely handed out seventy pieces of india-rubber, with which the players were to erase the directions which the composer had given them.

WELL, well! so Jan Kubelik, whose violin playing delighted such a wide constituency in this country last year, is engaged to be married. And heaven save the mark! to a widow. Mrs. Kubelik, to be, is the Countess Marianne Csaky, a relative of Coloman Von Szell, the Hungarian Prime Minister. She is said to be only 22 years of age, and a beautiful and cultured woman. The formal betrothal took place in Vienna a short time ago, and the father of the Countess has stipulated that a year must elapse before the wedding. Kubelik, it is said, will reside in Vienna between his tours, on which his wife will accompany him.

A CELEBRATED New York musician writes: "I have come to see clearly that plants love music as well as sunshine, that they grow more luxuriantly in a studio where there is music, and that the tender buds brake more quickly into beautiful blossoms than they do in silence or in discord of sounds. The animal creations come up through the vegetable kingdom. We are decended in our

turn from some rare and beautiful flowering plants. We all have nerves. As the animal grow more and more perfect they have finer nervous systems. Mankind is growing in this way all the time, and even the lower animals have nerves. Who then shall say with authority that some of the higher plants do not possess them? There is the sensitive plant. It is not very far, it seems to me, from low animal life. A Boston physician I know says that when he plays harmonies his sensitive plant opens and stretches abroad, drinking in the music like sunshine. But the minute he strikes a discord the plant trembles and closes. Harmonious vibrations of the air thrill through and through the fibers of plants, stirring the sluggish juices in the same way as they stir the blood of the animal to greater and nobler impulses."

THE first performance of Massenet's new pianoforte concerto was given the other day in Paris by Louis Diemer. It is the first work of this kind that Massenet has written. It is said to be a sort of fantaisie, not following in the least the traditional form of the concerto, but rather the free fancy of the composer. It has three movements, of which the third—an allegro—is upon Slovak themes. In this the orchestra is augmented with drums, cymbals and a "celesta," and the color and whirl of the movement are said by Arthur Pougin to be bewildering.

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SUITE NORSE.

EDVARD GRIEG.

I

STABBE-LAATEN.

Humoristischer Tanz.

Op. 17. No. 18.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

SUITE PREMIERE.

Allegro. ♩ 104.

p

f

p

f

Execution.

B.

or thus.

741 - 6

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First system of musical notation, measures 1-8. Treble and bass staves. Treble staff has triplets and sixteenth notes. Bass staff has eighth notes. Dynamics: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*. Pedal marks with asterisks at measures 3 and 5. Fingering numbers are present above notes.

Second system of musical notation, measures 9-16. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has eighth notes. Dynamics: *p*, *hr*, *hr*, *pp*. Pedal marks with asterisks at measures 10, 12, 14, and 16. First and second endings are marked at measure 9.

Third system of musical notation, measures 17-24. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has eighth notes. Dynamics: *f*, *hr*, *hr*, *p*, *f*, *fz*. Pedal marks with asterisks at measures 18, 20, 22, and 24.

Fourth system of musical notation, measures 25-32. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has eighth notes. Dynamics: *f*, *fz*, *fz*, *fz*, *ff*, *ff*. Coda. is written above measure 25. Pedal marks with asterisks at measures 26, 28, 30, and 32.

Fifth system of musical notation, measures 33-40. Treble and bass staves. Treble staff has eighth notes and quarter notes. Bass staff has eighth notes. Dynamics: *lff*, *lff*, *f*, *fz*. Pedal marks with asterisks at measures 34, 36, 38, and 40. Measure 40 is marked with '8' and a fermata.

Op.17. № 13.

 or^3_1

741 - 6

III

TANZ AUS JÖLSTER.

Op. 17. No. 5.

Allegro con fuoco.

Moderato e marcato. ♩ = 112.

8 *meno mosso.* $\text{♩} = 160.$ *stacc.*

pp

piu mosso.

cres

*Ped. ** *Ped. ** *Ped. ** *Ped. **

Coda.

cen... do *non legato.* *f* *fz* *fz*

Ped. ** Ped.* *Ped.* ** Ped.* *Ped.* ** Ped.*

8 *or* *or* *sostenuto.* *fz* *ff Più Allegro e*

f *fz* *f* *fz* *ff*

Ped. ** Ped.* ** Ped.*

sempre string. *Presto.*

ff *fz*

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

OUR BANNER.

MARCH.

Paul Jones. Op.70.

Maestoso **132**

Maestoso ♩ - 132

The first system of the musical score for 'Maestoso' consists of two staves. The right staff features a melody with eighth and sixteenth notes, including triplets and slurs, with fingerings 1, 2, 4, and 8 indicated. The left staff provides a harmonic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *f* (forte) and *p* (piano).

f *p* *f* *f*

Ped. *Ped.* *Ped.* *Ped.*

Cantabile.
dolce.

The second system continues the 'Maestoso' section. It features similar melodic and harmonic patterns to the first system, with triplets and slurs. Pedal points and dynamics (*f*, *p*) are clearly marked.

f *p* *f* *f* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Giocoso.

The third system of the 'Maestoso' section shows more complex melodic lines with many slurs and fingerings. The accompaniment remains steady with chords. Pedal points and dynamics are indicated throughout.

f

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Giocoso.

The fourth system concludes the 'Maestoso' section. It features rapid melodic passages in the right hand and sustained chords in the left hand. Pedal points and dynamics are marked.

f

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1884 - 5

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First system of piano accompaniment. Treble and bass staves. Treble staff features chords and melodic lines with fingerings (1, 2, 4) and a slur. Bass staff features chords with fingerings (1, 2, 3, 4) and a slur. Dynamics include *ff* and *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

Second system of piano accompaniment. Treble and bass staves. Treble staff features chords and melodic lines with fingerings (1, 2, 4) and a slur. Bass staff features chords with fingerings (1, 2, 3, 4) and a slur. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

Baritone Solo.

First system of Baritone Solo. Treble and bass staves. Treble staff features a melodic line with fingerings (1, 2, 1, 3, 2, 1, 2, 4, 2, 3, 2, 1) and a slur. Bass staff features chords with fingerings (1, 2, 3, 4) and a slur. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

Second system of Baritone Solo. Treble and bass staves. Treble staff features a melodic line with fingerings (1, 2, 3, 4, 2, 3, 1, 4, 2, 3, 1, 2, 1) and a slur. Bass staff features chords with fingerings (1, 2, 3, 4) and a slur. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

Third system of Baritone Solo. Treble and bass staves. Treble staff features a melodic line with fingerings (1, 2, 1, 3, 2, 1, 2, 4, 2, 3, 2, 1) and a slur. Bass staff features chords with fingerings (1, 2, 3, 4) and a slur. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

Fourth system of Baritone Solo. Treble and bass staves. Treble staff features a melodic line with fingerings (1, 2, 1, 3, 2, 1, 2, 4, 2, 3, 2, 1) and a slur. Bass staff features chords with fingerings (1, 2, 3, 4) and a slur. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

5

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling instructions.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedaling instructions.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedaling instructions.

Risoluto.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dynamic markings (*ff*, *p*) and pedaling instructions.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dynamic markings (*p*, *rf*, *ff*) and pedaling instructions.

Sixth system of musical notation, measures 21-24. Treble and bass staves with dynamic markings (*ff*, *p*) and pedaling instructions.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand provides harmonic support with chords and single notes. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.
- System 2:** Continues the melodic and harmonic development. The right hand has more slurs and fingerings. Pedal markings and asterisks are present.
- System 3:** Similar to the previous systems, with intricate right-hand passages and supporting left-hand chords. Pedal markings and asterisks are present.
- System 4:** The right hand continues with slurred passages. The left hand has some triplet markings. Pedal markings and asterisks are present.
- System 5:** Features a change in dynamics to piano (*p*) in the right hand, followed by a return to forte (*f*). The right hand has a triplet of eighth notes. Pedal markings and asterisks are present.
- System 6:** The final system on the page, ending with a forte (*f*) dynamic. It includes a triplet of eighth notes in the right hand. Pedal markings and asterisks are present.

Throughout the piece, the left hand often plays chords or single notes, while the right hand carries the primary melodic material. The use of slurs and fingerings indicates complex technical passages. The dynamic markings (*f* and *p*) provide contrast. The pedal markings and asterisks likely indicate specific pedaling techniques or phrasing.

Cantabile.

7

Measures 1-7 of the Cantabile section. The treble staff features a melodic line with fingerings (1-5) and slurs. The bass staff provides harmonic support with chords and single notes, marked with 'Ped.' and asterisks. Dynamics include *p* (piano).

Giocoso.

Measures 8-12 of the Giocoso section. The tempo and mood change to 'Giocoso'. The treble staff has more active melodic patterns with fingerings. The bass staff continues with harmonic accompaniment, marked with 'Ped.' and asterisks. Dynamics include *f* (forte).

Measures 13-17 of the Giocoso section. The melodic line in the treble staff continues with various intervals and slurs. The bass staff maintains the harmonic accompaniment, marked with 'Ped.' and asterisks.

Measures 18-22 of the Giocoso section. The piece builds in intensity, with a *ff* (fortissimo) dynamic marking in measure 20. The treble staff features more complex melodic figures, and the bass staff provides a steady accompaniment, marked with 'Ped.' and asterisks.

Measures 23-27 of the Giocoso section. The final measures of this system show a continuation of the lively character with *f* (forte) dynamics. The treble staff has rapid melodic passages, and the bass staff is marked with 'Ped.' and asterisks.

Measures 28-32 of the Giocoso section. The piece concludes with a series of chords and a final *ff* (fortissimo) dynamic. The treble staff has a descending melodic line, and the bass staff provides a solid harmonic base, marked with 'Ped.' and asterisks.

DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro ♩ 160.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Molto Allegro' with a metronome marking of 160. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mp, mf, f, rf). Pedal points are indicated with 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece is marked 'Molto Allegro' with a tempo of 160 beats per minute.

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1482_4

8

Ped. *

Ped. *

8

Ped. *

f

Ped. *

8

ff

appassionato.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

p giocoso.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

1.

fz

2.

f

First system of musical notation, measures 1-5. The music is in treble and bass staves. The right hand features complex fingerings (1-4, 2-1, 3-2, 4-1) and a series of eighth notes. The left hand has a simple bass line with eighth notes. A dashed line with the number 8 indicates a repeat or continuation.

Second system of musical notation, measures 6-10. The right hand continues with eighth notes and fingerings. The left hand has a simple bass line. A dashed line with the number 8 indicates a repeat or continuation.

Third system of musical notation, measures 11-15. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a simple bass line with a pedal point marking (*Ped.*).

Fourth system of musical notation, measures 16-20. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a simple bass line with a pedal point marking (*Ped.*).

Fifth system of musical notation, measures 21-25. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a simple bass line with a pedal point marking (*Ped.*).

Sixth system of musical notation, measures 26-30. The right hand features a series of eighth notes with a crescendo marking (*cres.*). The left hand has a simple bass line with a pedal point marking (*Ped.*).

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a tempo marking of "Allegretto". The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like "Ped." (pedal) and "mf" (mezzo-forte). The score is divided into measures by vertical bar lines. The piece concludes with a double bar line and a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of two sharps. The first staff contains a melody with eighth and sixteenth notes, and the second staff contains a bass line with chords and single notes. The piece includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like "Pod." (Pedal) and "Pod." (Pedal) with asterisks. The score is divided into measures by vertical bar lines, and some measures contain fingerings (1, 2, 3, 4) and articulation marks (accents).

8

f

Ped.

Ped.

Ped.

Presto.

ff stringendo.

sffz

Ped.

1432-4

FANDANGO.

SPAIN. ~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.

The musical score is written for piano and bass. It consists of five systems of two staves each. The time signature is 3/8. The tempo is 'Molto vivace' at 96 beats per minute. The key signature has one sharp (F#). The score includes numerous fingering numbers (1-5) and pedal markings ('Ped.' with an asterisk). The music is characterized by rapid sixteenth-note passages and triplets.

1430-4

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This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings are prominent throughout the piece, often accompanied by asterisks. Some systems include fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The piece concludes with a double bar line at the end of the sixth system.

1430-4

ossia.

This musical score is for a piano piece, likely a variation or a short study, in the key of D major (two sharps). It consists of several systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and ornaments. Fingerings are indicated by numbers 1 through 5 above or below notes. Dynamics are marked with 'p' (piano) and 'f' (forte). Pedal markings are frequent, often accompanied by a star symbol (*). The score is divided into sections by repeat signs and includes a section labeled 'ossia.' (alternative). The piece concludes with a final cadence. The page number '1430-4' is printed at the bottom center.

ossia.

ossia.

1430-4

First system of musical notation, measures 1-8. The system consists of two staves. The upper staff contains a melody with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. Measure numbers 1, 3, 4, 5, 6, 7, 8 are visible.

Second system of musical notation, measures 9-16. The system consists of two staves. The upper staff contains a melody with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. Measure numbers 9, 10, 11, 12, 13, 14, 15, 16 are visible.

Third system of musical notation, measures 17-24. The system consists of two staves. The upper staff contains a melody with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. Measure numbers 17, 18, 19, 20, 21, 22, 23, 24 are visible. The system includes first and second endings, marked with '1.' and '2.'. Dynamics include *ff*, *mf*, and *ff rf*. The page number '1480-4' is at the bottom.

THE LITTLE DRUMMER.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 100$.

2 3 2 4 3 2 3 2 3 2 4 3 2 1 4

p (Key of C)

5 3 1 2 3 4

N.B. *N.B.*

3 4 3 1 3 2 3 2 4 3 2 5 2 3 2 4 3 2 3

cresc. *p*

N.B.

2 3 2 4 3 2 2 4 5 4 1 4 3 4 3 1 3 2 3 4 1 2 3 2 4

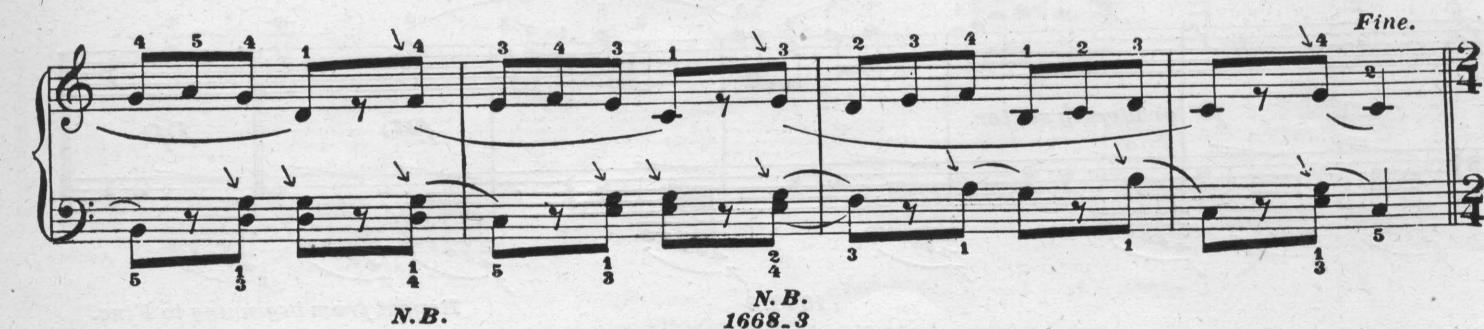
N.B. 1 2 5 1 3 N.B. 1 4 5 1 3 N.B. 2 4 3 1 1 1 3

Musical score for "The Rose Tree" in G major. The score is written for a single melodic line, likely for a voice or a single instrument, with a treble clef. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The score consists of 16 measures. The first measure is marked with a repeat sign and a first ending bracket. The second measure is marked with a first ending bracket. The third measure is marked with a first ending bracket. The fourth measure is marked with a first ending bracket. The fifth measure is marked with a first ending bracket. The sixth measure is marked with a first ending bracket. The seventh measure is marked with a first ending bracket. The eighth measure is marked with a first ending bracket. The ninth measure is marked with a first ending bracket. The tenth measure is marked with a first ending bracket. The eleventh measure is marked with a first ending bracket. The twelfth measure is marked with a first ending bracket. The thirteenth measure is marked with a first ending bracket. The fourteenth measure is marked with a first ending bracket. The fifteenth measure is marked with a first ending bracket. The sixteenth measure is marked with a first ending bracket. The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The voice part has a melody that follows the piano melody. The score includes dynamic markings such as *rf* (rhythmically forte) and *p* (piano). There are also fingerings and articulation marks throughout the score.

N. B. Carefully change the fingering as indicated. 1668-3

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RING AROUND THE ROSES.

3

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

(Key of C)

Fine.

N. B.

(Key of G)

N. B. Notice carefully the change of fingering.

1666-3

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N.B.



(Key of F)

Cantabile.





Repeat from beginning to Fine.

LA MOZELLE.

VALSE BRILLANTE.

B.M.^c N. Ilgenfritz.

Moderato $\text{♩} = 144$.

Secondo.

p *Ped.* * *Ped.* * *Ped.* *

rit. a tempo. *p* *Ped.* * *Ped.* * *Ped.* *

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Tempo di Valse. ♩ = 80. *p* *Ped.* * *Ped.* * *Ped.* *

1886 - 12

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LA MOZELLE.

VALE BRILLANTE.

B. M^c N. Ilgenfritz.

Moderato $\text{♩} = 144$.

Primo.

Cantabile.

Tempo di Valse. ♩ = 80. Cantabile.

Secondo.

The image displays a piano score for a piece titled "Secondo." The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 4/4 time signature. The first system begins with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and chords. Pedaling instructions, marked "Ped." with an asterisk, are placed below the bass staff of each system. Fingerings are indicated by numbers 1 through 5 above specific notes. The score concludes with a double bar line and a key signature change to one sharp.

First system of musical notation. Treble staff contains chords, mostly triads and dyads, with a *p* (piano) dynamic marking. Bass staff contains a series of eighth notes, mostly moving in a descending line.

Second system of musical notation. Treble staff continues with chords, including some with accidentals. Bass staff continues with eighth notes. Dynamics include *cres.* and *mf*. Pedal markings *Ped.* with asterisks are present.

Third system of musical notation. Treble staff features more complex chords and some accidentals. Bass staff continues with eighth notes. Dynamics include *cres.*, *f*, and *p*. Pedal markings *Ped.* with asterisks are present.

Fourth system of musical notation. Treble staff contains chords with various fingerings indicated by numbers 1-5. Bass staff contains eighth notes. Pedal markings *Ped.* with asterisks are present.

Fifth system of musical notation. Treble staff contains chords with various fingerings. Bass staff contains eighth notes. Dynamics include *f*. Pedal markings *Ped.* with asterisks are present.

Sixth system of musical notation. Treble staff contains chords with various fingerings. Bass staff contains eighth notes. Dynamics include *f*. Pedal markings *Ped.* with asterisks are present.

Scherzando.



First system of musical notation. The upper staff features a series of chords and a melodic line with triplets and a fermata. The lower staff provides harmonic support with chords and a bass line. Dynamics include *f* (forte) and *p* (piano). Pedal markings are present below the lower staff.



Second system of musical notation. The upper staff continues with chords and a melodic line. The lower staff features a steady bass line. Dynamics include *f* (forte).



Third system of musical notation. The upper staff features a series of chords. The lower staff features a melodic line with a crescendo marking. Dynamics include *f* (forte) and *cres.* (crescendo). Pedal markings are present below the lower staff.



Fourth system of musical notation. The upper staff features a series of chords. The lower staff features a melodic line. Pedal markings are present below the lower staff.



Fifth system of musical notation. The upper staff features a series of chords. The lower staff features a melodic line. Dynamics include *p* (piano). Pedal markings are present below the lower staff.



Sixth system of musical notation. The upper staff features a series of chords. The lower staff features a melodic line. Pedal markings are present below the lower staff.

Primo.

9

Cantabile.

This piano score, titled "Secondo.", consists of six systems of music. Each system is written for a grand piano with a treble and bass staff. The key signature is B-flat major (two flats). The score includes various musical notations such as chords, single notes, and rests. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). Pedal markings are indicated by "Ped." and asterisks (*). The first system begins with a forte (*f*) dynamic and features a series of chords in the right hand and single notes in the left hand. The second system continues this pattern, ending with a first and second ending bracket. The third system starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The fourth system features a forte (*f*) dynamic and includes a crescendo (*cres.*) marking. The fifth system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The sixth system concludes the piece with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The score is marked with "1886-12" at the bottom.

f
Ped. * Ped. * Ped. * Ped. * Ped. *
1. 2.
Ped. * Ped. * Ped. * Ped. *
p
cres.
f
f
Ped. *
cres.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
1 *p* *cres.* 1 *f* *p*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
2 3 *

8-----

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

8-----

Ped. * *Ped.* * *Ped.* * *Ped.* *

p

p

f *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8-----

cres. *f* *p*

Ped. * *Ped.* * *Ped.* *

Play these three notes an octave lower if the piano does not contain the high B flat.

Secondo.

This piano score, titled "Secondo.", is written for a grand piano in bass clef. It consists of seven systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The score features a variety of musical textures, including arpeggiated chords, sustained chords, and melodic lines. Pedal markings ("Ped.") are used throughout to indicate when the sustain pedal should be depressed. Fingering numbers (1-5) are provided for many of the notes. The dynamics vary, including *f* (forte), *ff* (fortissimo), and *rf* (rassonnato). The piece concludes with a final chord marked *ff*. The page number "12" is in the top left, and the number "1386-12" is at the bottom center.

mf

f

ff

rf

ff

1386-12

13

1386_12

THE JOLLY PICNIC.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 88$.

p (Key of G.)

cresc. *Fine.* 1. 2.

(Key of D.)

1663-8

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I KISSED HER IN THE RAIN.

L. M. BINGHAM.

Allegretto. ♩ 126.

p

cresc.

rit. *a tempo.*

1. One storm-y morn I chanced to meet A las-sie in the town;..... Her
 2. With rain-drops shin-ing on her cheek, Like dew drops on a rose;..... The
 3. Oh, let the clouds grow dark a-bove, My heart is light be-low;..... 'Tis

rit.

1. locks were like the ripened wheat, Her laughing eyes were brown;..... I .
 2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She
 3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

ad lib. *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain;..... And
 2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And
 3. I'm as proud as a - ny prince, All hon - ors I dis - dain;..... She

rit.

1. then and there I knew 'twas wrong, I kissed her in the rain.....
 2. then the birds be - gan to sing, The sun be - gan to shine.....
 3. says I am her rain beau, since I kissed her in the rain.....

Waltz time. $\text{♩} = 80$.

Yes, I kissed her, I kissed her

Waltz time.



in the rain..... Yes I



kissed her, I kissed her in..... the rain.....



..... And then and there.... I knew 'twas wrong, I



kissed her in the rain..... I kissed her,

cresc. oh, I kissed her..... I..... kissed her in the

cresc.

3rd verse

rain.....

Tempo I.

p

Ad. * *Ad.* * *Ad.*

cresc.

* 1 3 5 1 2 5 1 2 4 1 2 5 1 3 5 1 2

DINAH'S BARBEQUE.

3

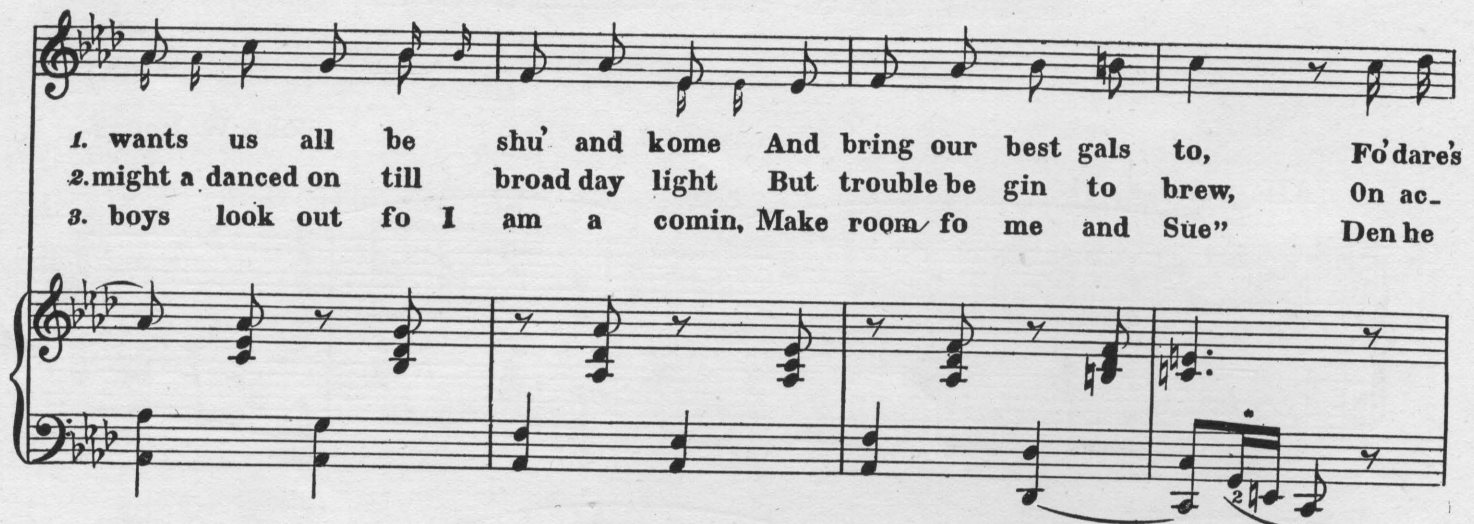
John W. Boone.

Allegretto ♩ - 84.

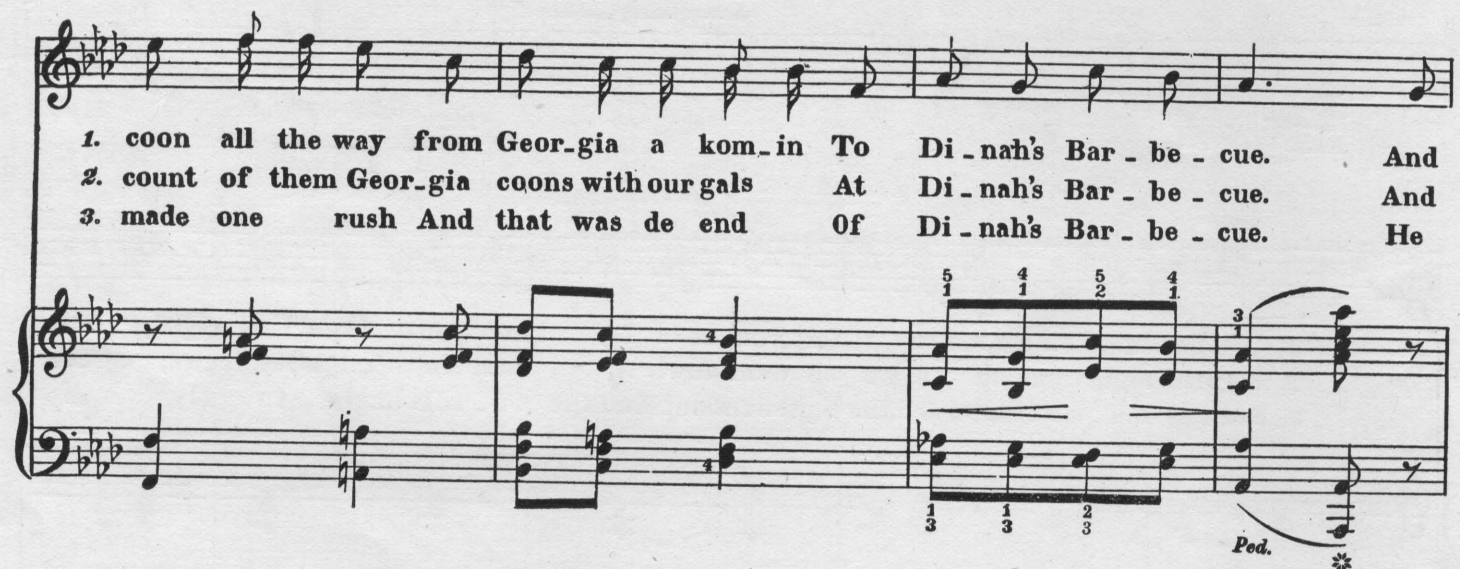
The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a piano (p) dynamic. It features a melody in the right hand with fingerings (4, 2, 1, 4, 1, 3, 2, 2, 1, 3, 4) and a bass line with chords. The second system continues the melody and bass line, ending with a key signature change to one sharp (F#) indicated by a double sharp sign on the F line of the bass staff. Pedal marks (Ped.) and asterisks (*) are placed below the bass staff at various points.

The first system of the vocal part shows the melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "1. I hab something good to tell you boys I know you'll say I'm right, Dare's 2. So the night came on an we all went down A fee - lin migh - ty gay; A 3. Soon de mu - sic stopp'd and the light went out And the ra - zors begin to fly, A". The piano accompaniment consists of chords in the bass staff. Pedal marks (Ped.) and asterisks (*) are present.

The second system of the vocal part continues the melody and piano accompaniment. The lyrics are: "1. gwine to be a bar - be - cue At Di - nah's house to - night, And she 2. sup - per was so good, dem mu - sic so sweet We danc'd till al most day. And we 3. big coon stood up with one in each hand Says 'I'll hab dis gal or die. So you". The piano accompaniment continues with chords in the bass staff. Pedal marks (Ped.) and asterisks (*) are present.

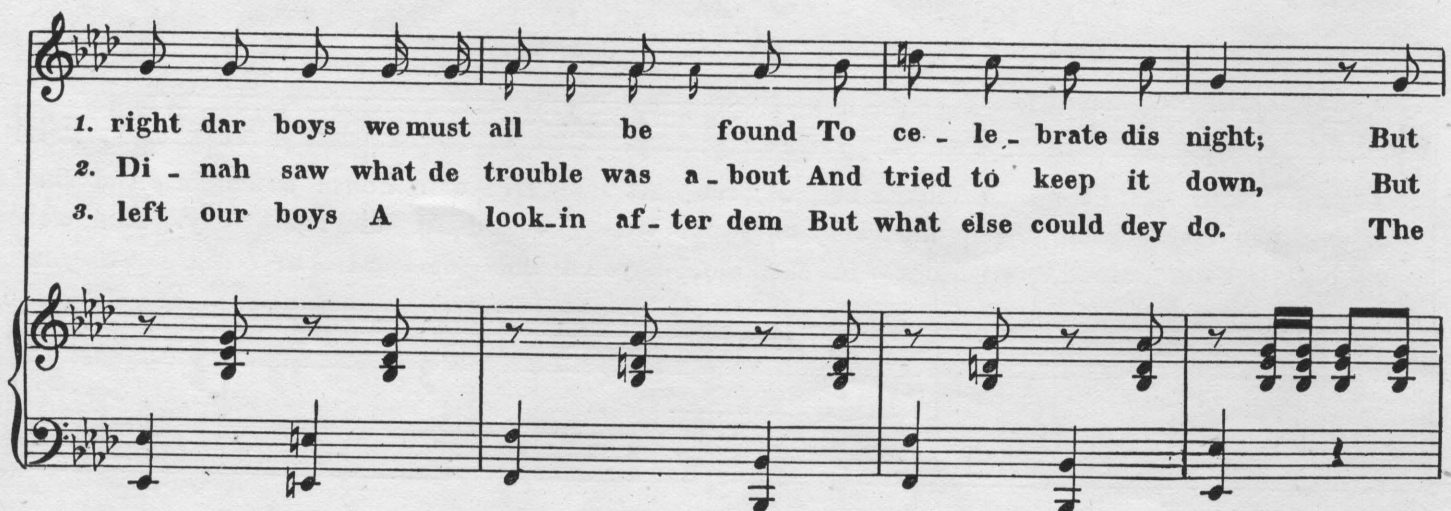


1. wants us all be shu' and kome And bring our best gals to, Fo'dare's
 2. might a danced on till broad day light But trouble be gin to brew, On ac-
 3. boys look out fo I am a comin, Make room fo me and Sue" Den he



1. coon all the way from Geor-gia a kom-in To Di-nah's Bar-be-cue. And
 2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
 3. made one rush And that was de end Of Di-nah's Bar-be-cue. He

Ped. *



1. right dar boys we must all be found To ce-le-brate dis night; But
 2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
 3. left our boys A look-in af-ter dem But what else could dey do. The

Chorus.

try and keep our tem-pers down Or else ther'll be a fight. For they've
our boys said them Georgia coons Would hab to leab de town.
Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

done give a no - tice Dat dare's gwine to be a ball, A - pos - sum sup - per

to Wid a roas - ted lam and good old ham At

1 1 4 1 2 3 1 1 4 3 4 2 2

Ped. *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* *

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The notation includes a treble and bass staff for piano accompaniment and a vocal line. The piano part features a variety of chords and melodic lines, with some measures marked 'Ped.' (pedal) and others marked with an asterisk (*). The vocal line is written in a single staff with a key signature of one flat and a common time signature. The lyrics are written below the vocal line.

1469 - 4

Repeat from

A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.]..... *Behr-Sidus* 75
- Pieces.**—Merry Sleighride..... *Sidus* 35
- Katie's Favorite Schottische..... *Sidus* 35
- Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

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- Pieces.**—Joys of Spring—Waltz..... *Sidus* 35
- Lillian Polka..... *Sidus* 35
- The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

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- My Darling (Yorke)..... *Sidus* 35
- Child's Prattle—Rondo..... *Sidus* 35
- Bohemian Girl (Fantasia—Balfé)..... *Sidus* 35
- Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
- Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.]..... *Paderewski* 35

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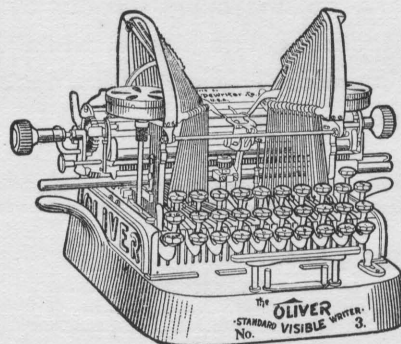
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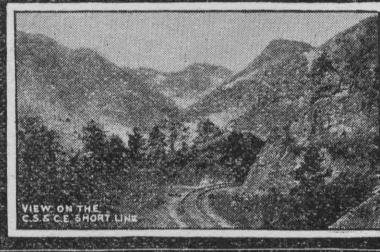
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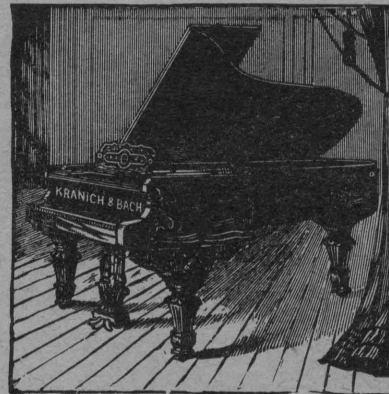
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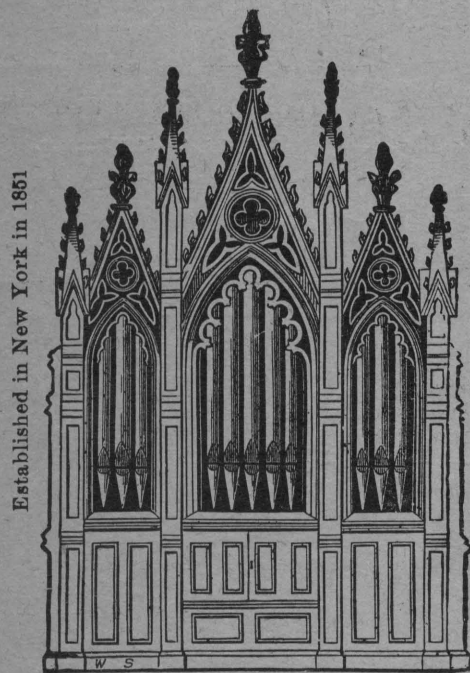
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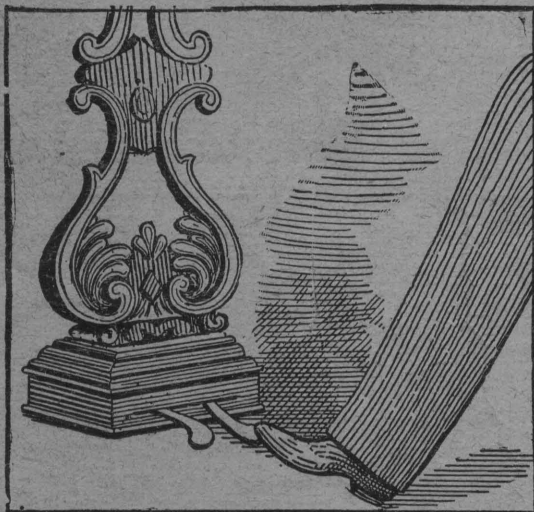
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